



## MUDFEST DIGITAL

### *"Look Daddy... I'm Just Like You"* by Emily Lewis

This artwork explores the contradictory process of growing up, examining the simultaneous inhabitation of innocence, and the preparation for adulthood. A whimsical style similar to that of a children's book is expressed stylistically and through fantasy-like images, however they have been slightly tinged with a darker undertone. The animals of sheep, rabbits, dogs, sparrows and lemmings are known to follow blindly, with the exception of the elephant, who despite this remains blindfolded. The conflict is most blatantly expressed through the newspaper and TV preaching 'let kids be kids', which is contrasted by the generational progression of the working man's destiny, symbolised through the cliché noose around their necks.



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### *Prim and Proper* by Emily Lewis

This artwork subverts the traditional social dichotomy of parents as infallible and children as imperfect. The same family as presented in the prior artwork (with a few minor tweaks) sits together at a typical dinner, however whilst the children wait to be served, their parents enjoy other delights. The artwork is symmetrically balanced within the space to induce a visual sense of normalcy and comfort, a feature accentuated by the repetitive, flowing wallpaper. It is only when one looks deeper at the image, is the displeasure announced. Every child has a moment in their life where they realise just how “human” their parents are- this is that moment.



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### *Is this deep enough for you?* by Emily Lewis

Our viewers are taken to the conclusion of the family's night, with the group standing around the kitchen, washing dishes. This artwork unpacks what truly constitutes the "perfect family". The previously depicted faults of this family is considered beside their "progressive" existence, which is demonstrated in the highly performative books, fridge magnets, and the patriarch washing the dishes. The daughter is left outside to play, whilst the son stays inside to help clean, only resulting in the daughter being excluded. When considering this family, and my artworks within the complex realm of social acceptance and activism, everything is deceptive. So I ask you, the viewer, is this deep enough for you?